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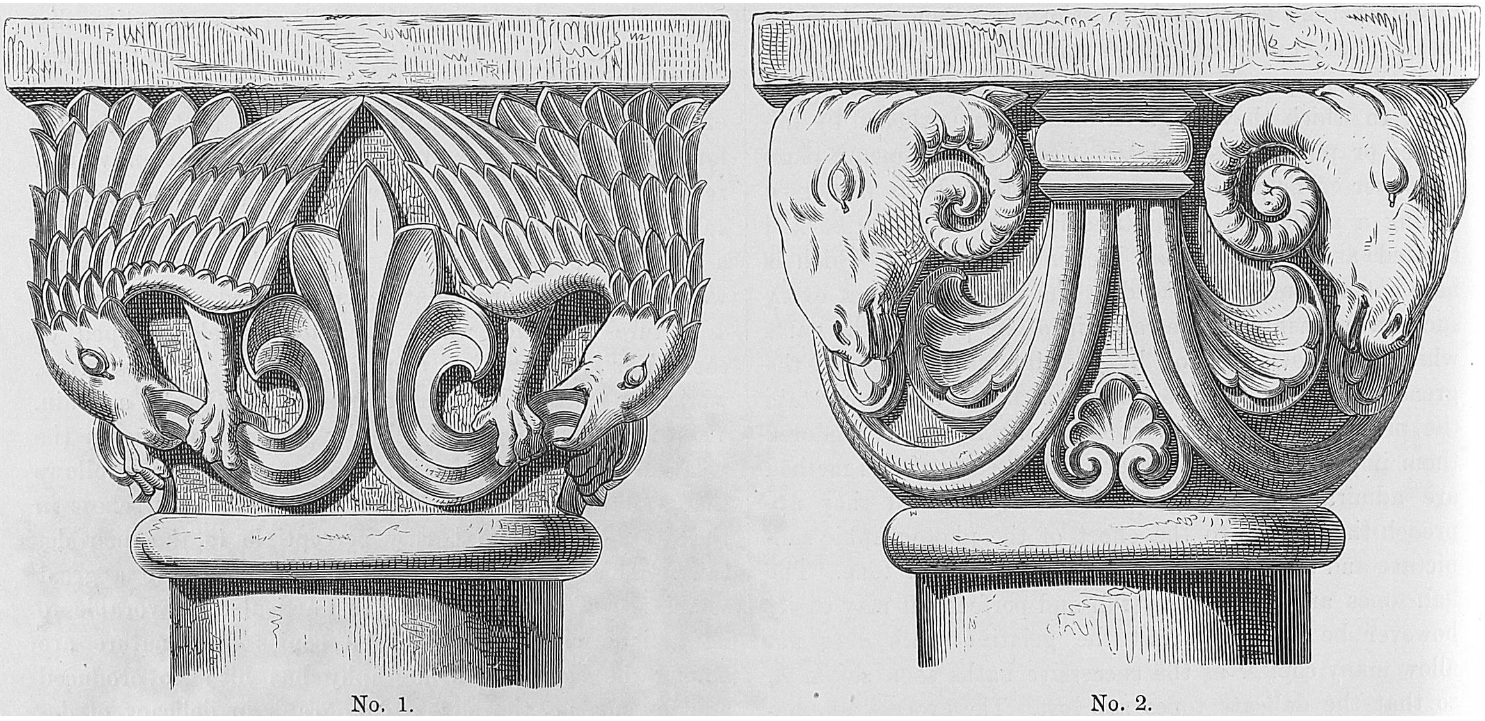
W. Woodbury, an Englishman, has succeeded in obtaining a happy combination of the qualities of gelatine with a mechanical law for heliographic purposes. He first produces a hard gelatine model by Placet's method, then places the relieved picture under a polished plate of lead, and reproduces, by means of hydrostatic pressure, the exact counterpart of the gelatine mould in the metal. With the plate so obtained he prints off with the aid of a special press and a gelatine ink. The hydrostatic pressure leaves the relief so unimpaired that if necessary the same mould can produce a dozen or more such metallic plates in fac-simile. The printing press itself is of very simple construction; consisting of a crucible which can be raised or lowered by a screw and a cover which folds over it. The color is indian ink or any other semi-transparent pigment with an addition of warm thin liquid gelatine. Of this mixture, a sufficient qantity is poured on the middle of the plate, and a leaf of paper placed over it; the cover of the press is then shut down, squeezing out the superfluous pigment, and allowing the gelatine-ink to coagulate for about the space of thirty to sixty seconds according to the degree of temperature. The cover is now raised and the paper withdrawn, the congealed color adheres to it and forms a relief corresponding to the sunk mould, which however as it contains much more water than gelatine disappears altogether in the drying process, and leaves a perfectly flat drawing. The picture, when dried, is fixed by means of alum. In this way no grain is needed for the printing plate, and the problem is solved of an impression which, like an indian ink drawing, produces the shades or tones simply through a greater or less application of the pigment. Impressions finished in this manner approach the nearest to silver photography and when treated in a suitable manner with this view, are not to be distinguished from the impressions with metal pigments. The practical advantages of the method are obvious. Already have they been laid hold of by the trade, for the well known Paris firm of Goupil & Co., has adopted the process and erected extensive premises for profiting by it. The commercial importance which heliography has already attained may easily be appreciated by such an undertaking.

On the whole, such has been the result of the successful experiments on the several processes, that heliography has made its way; and if its commercial extension has here and there met with some obstacles, the cause is not to be sought in the impractibility of the theory, but in the infancy of the practical application. But the difficulties of the introduction, which every new discovery has to surmount, will be soon overcome by that longer and more general practice which technical traditions always produce.

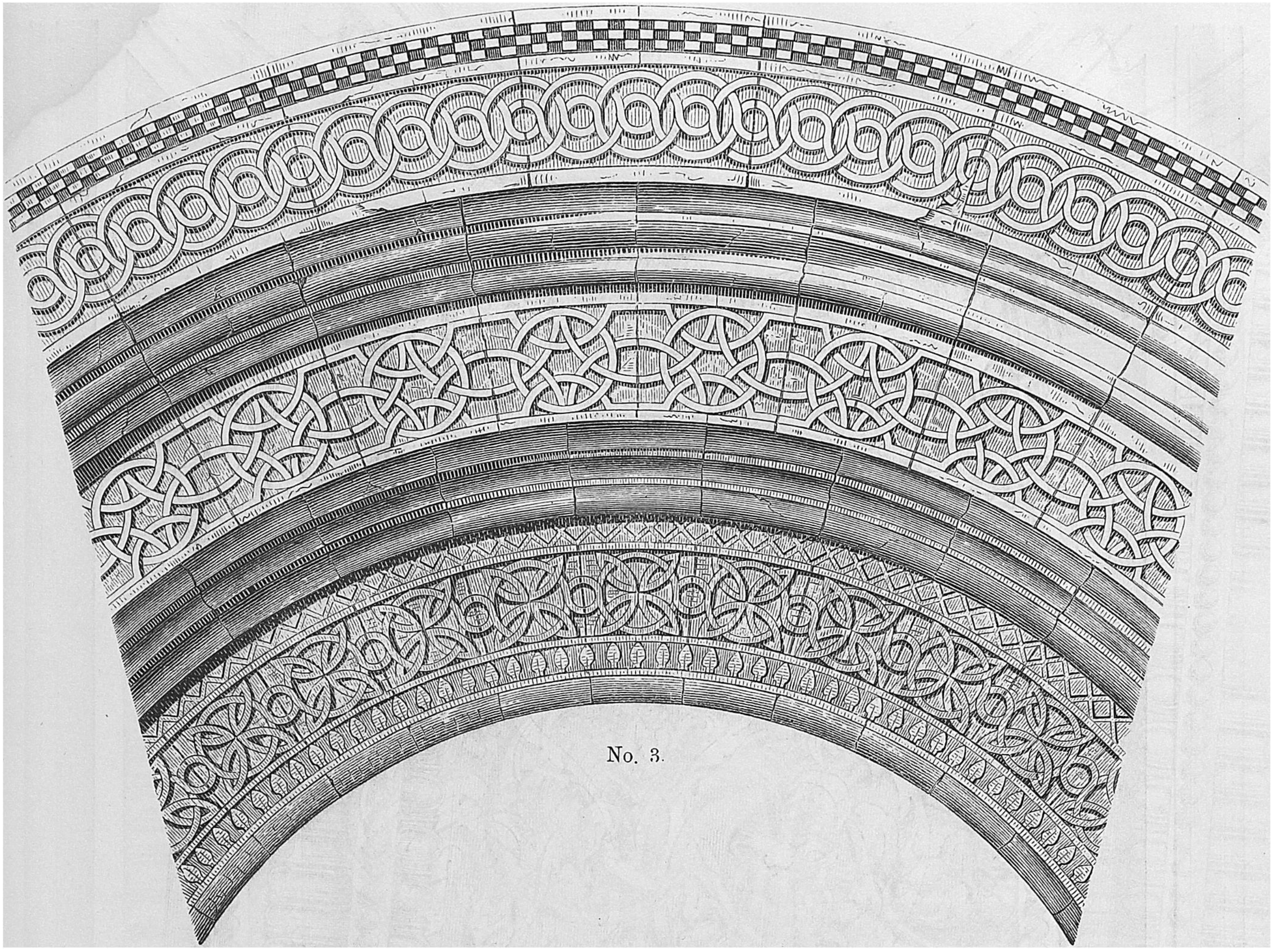
SPECIMENS OF ORNAMENTATION.



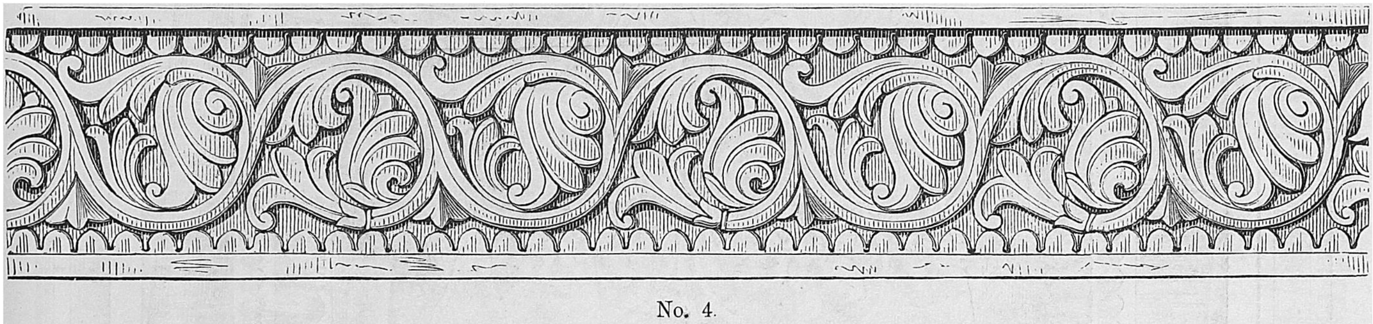
No. 1.

No. 2.

Nos. 1 and 2. German. Twelfth century. Romanesque Capitals in Schwarzrheindorf Church near Bonn.



No. 3.



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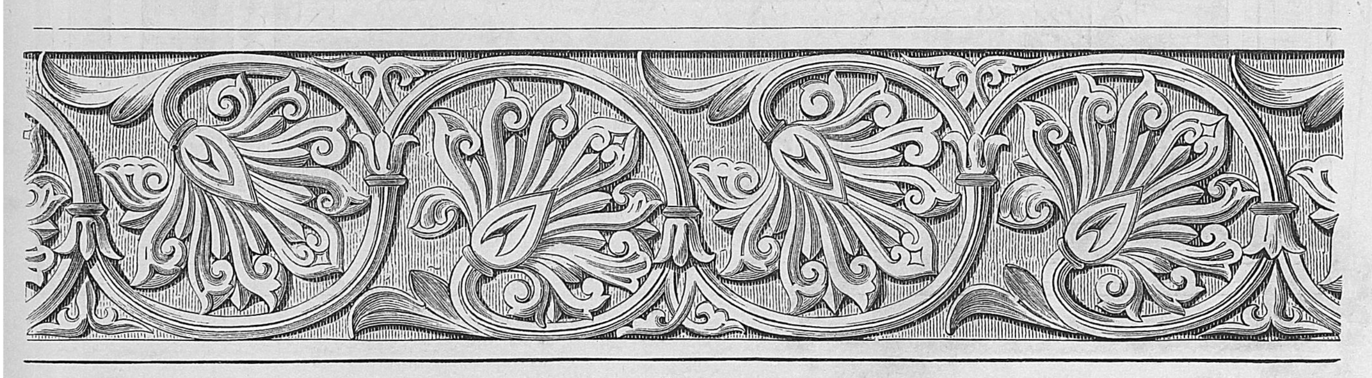
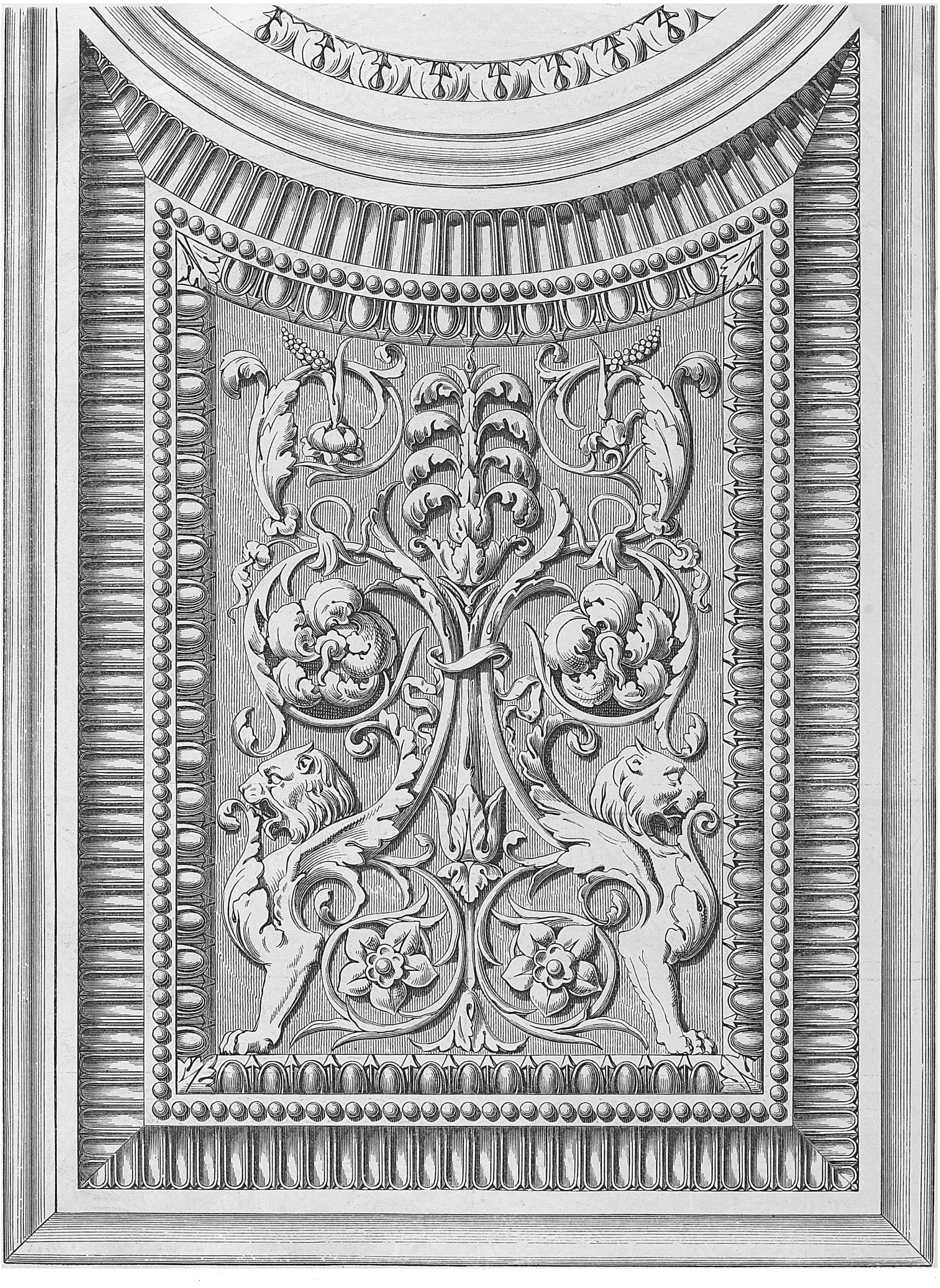
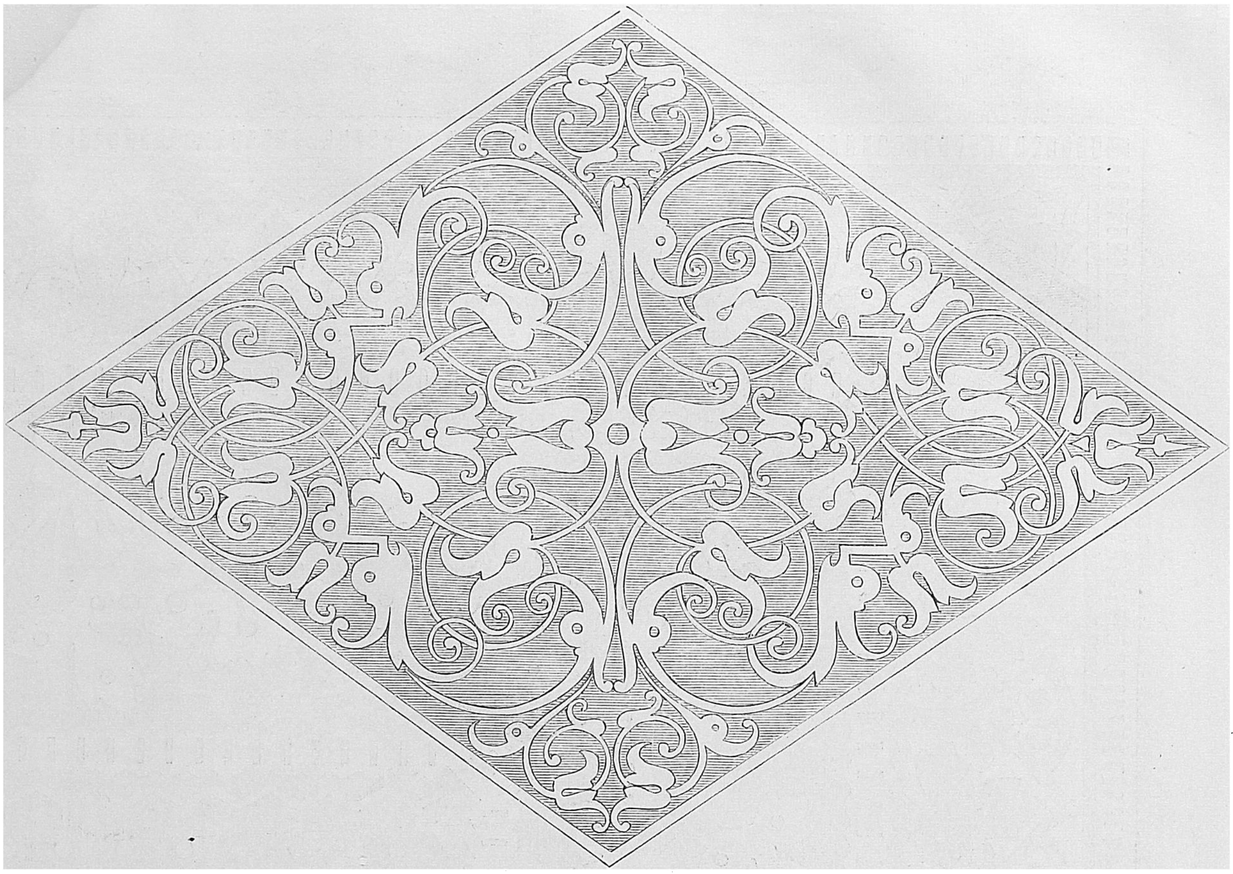


No. 5.

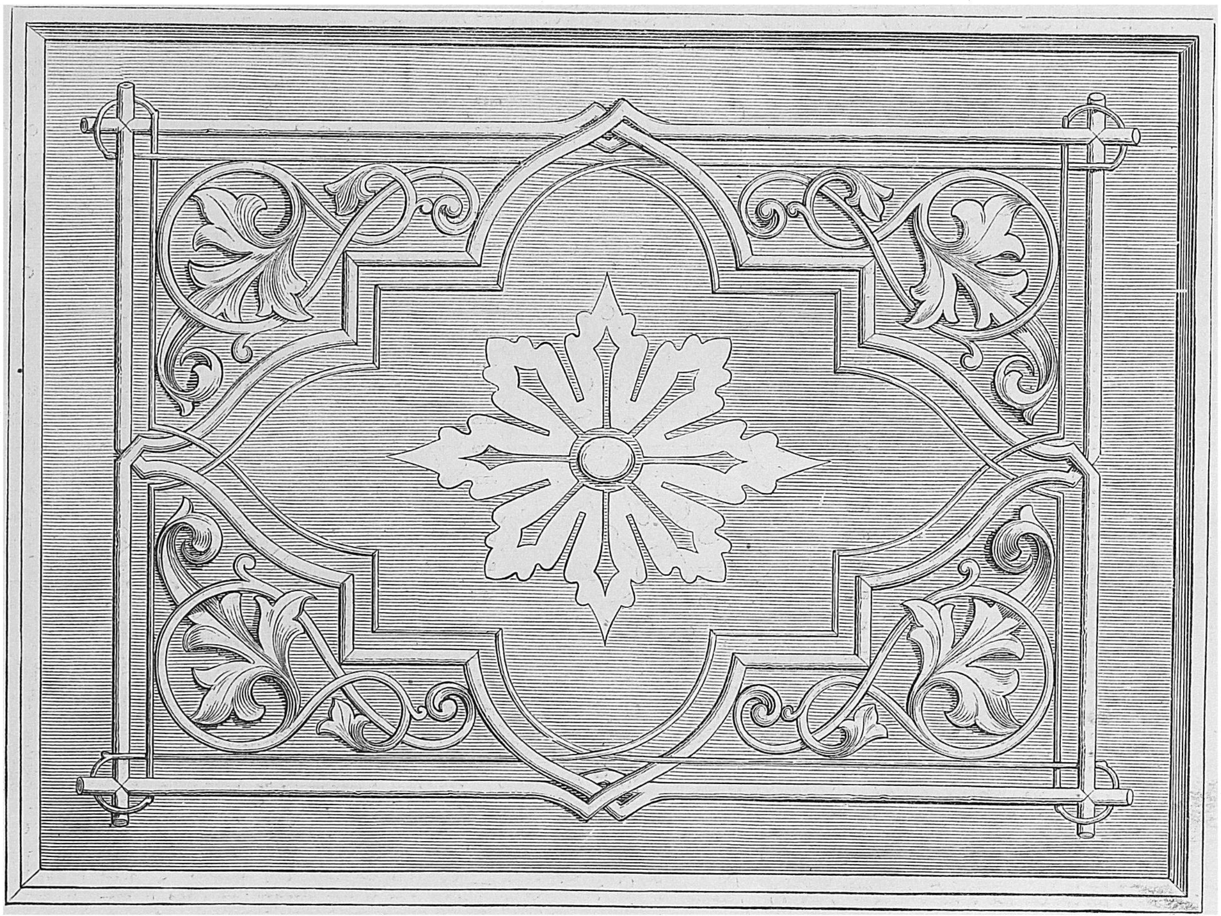
No. 3. From Segovia. Portion of Romanesque Arched Doorway from Porch of S. Martin's Church.
Nos. 4 and 5. Indian. Running Ornaments in Carved Wood.



No. 6. Italian Renaissance. Carved Panel from Door in the Loggie of the Vatican; Rome.

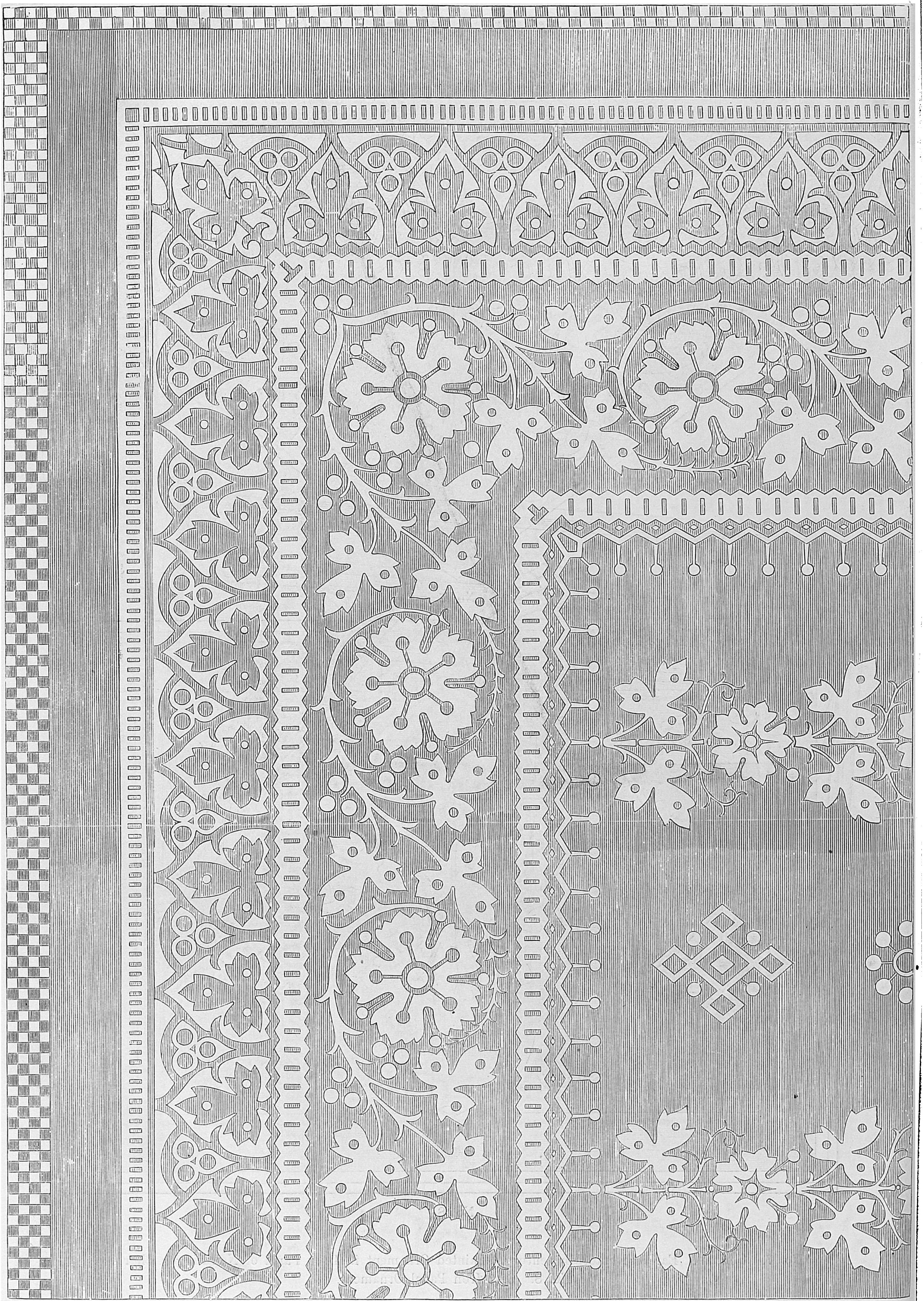


No. 7.

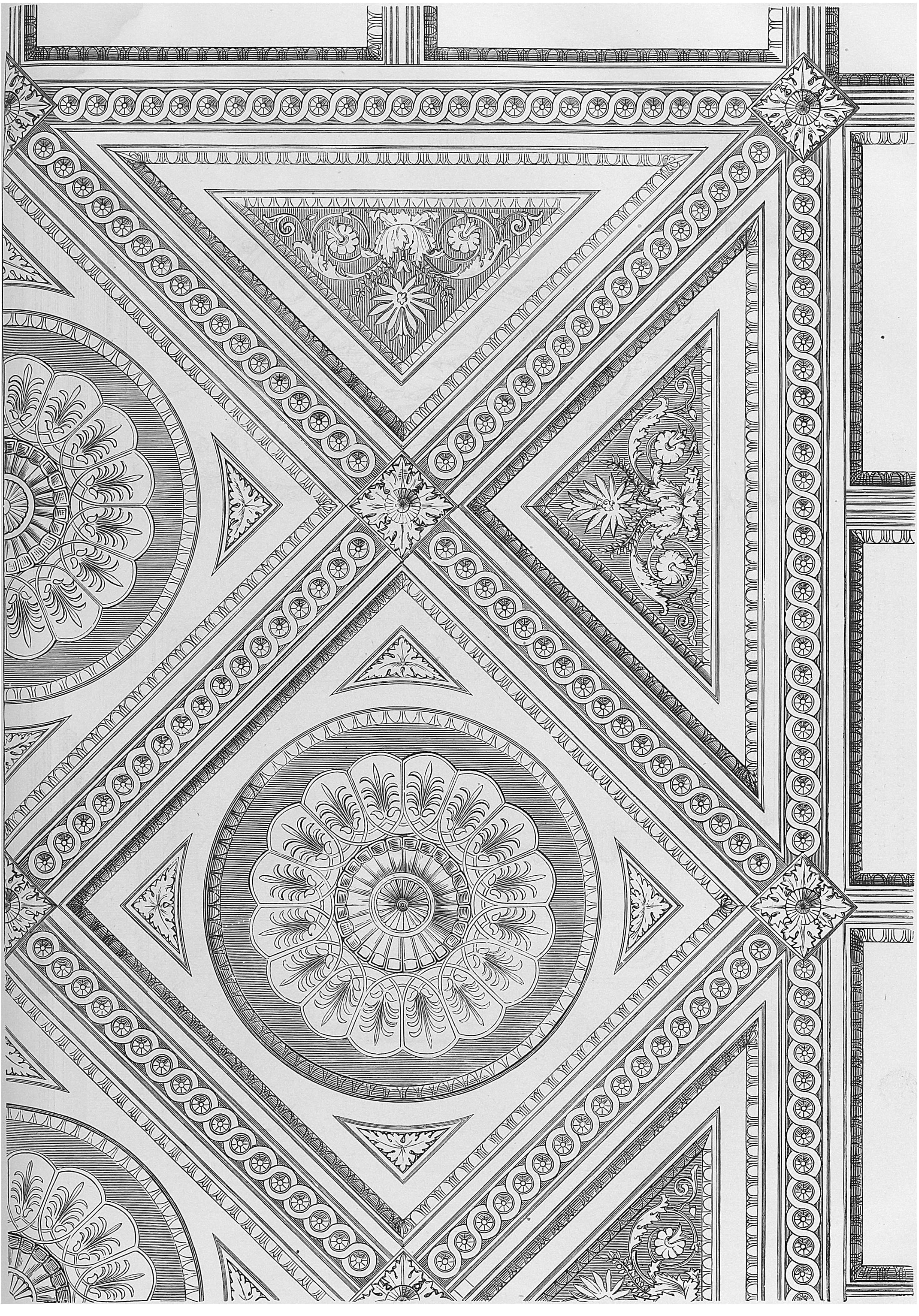


No. 8.

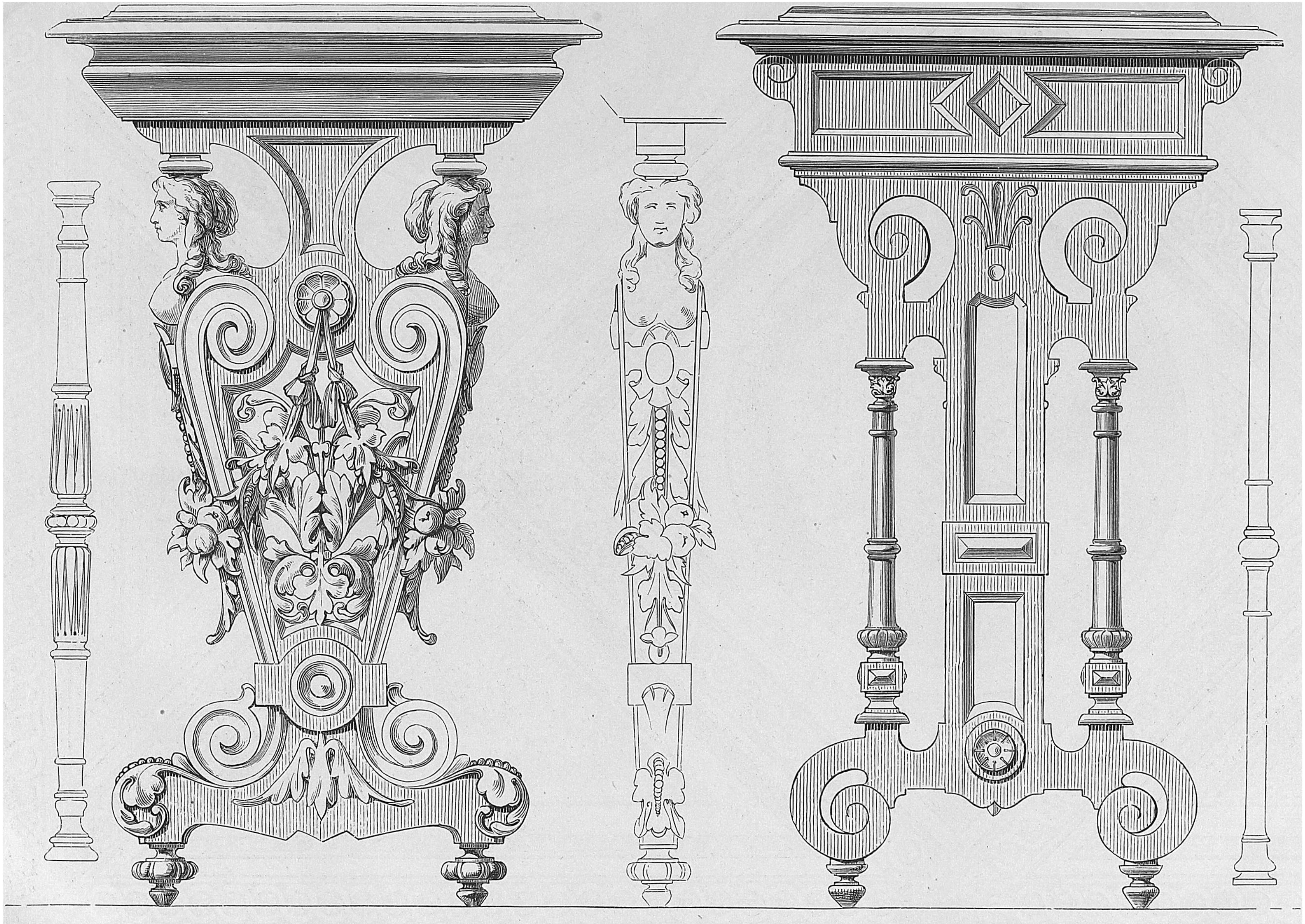
No. 7. German. Early seventeenth century. Painted Ornament in Door Panel of Nœrdlingen Church.
No. 8. Cast Iron Panel Ornament.



No. 9. Pattern for Linen Damask Weaving manufactured by Messrs. Brune and Lippelt, Bielefeld.



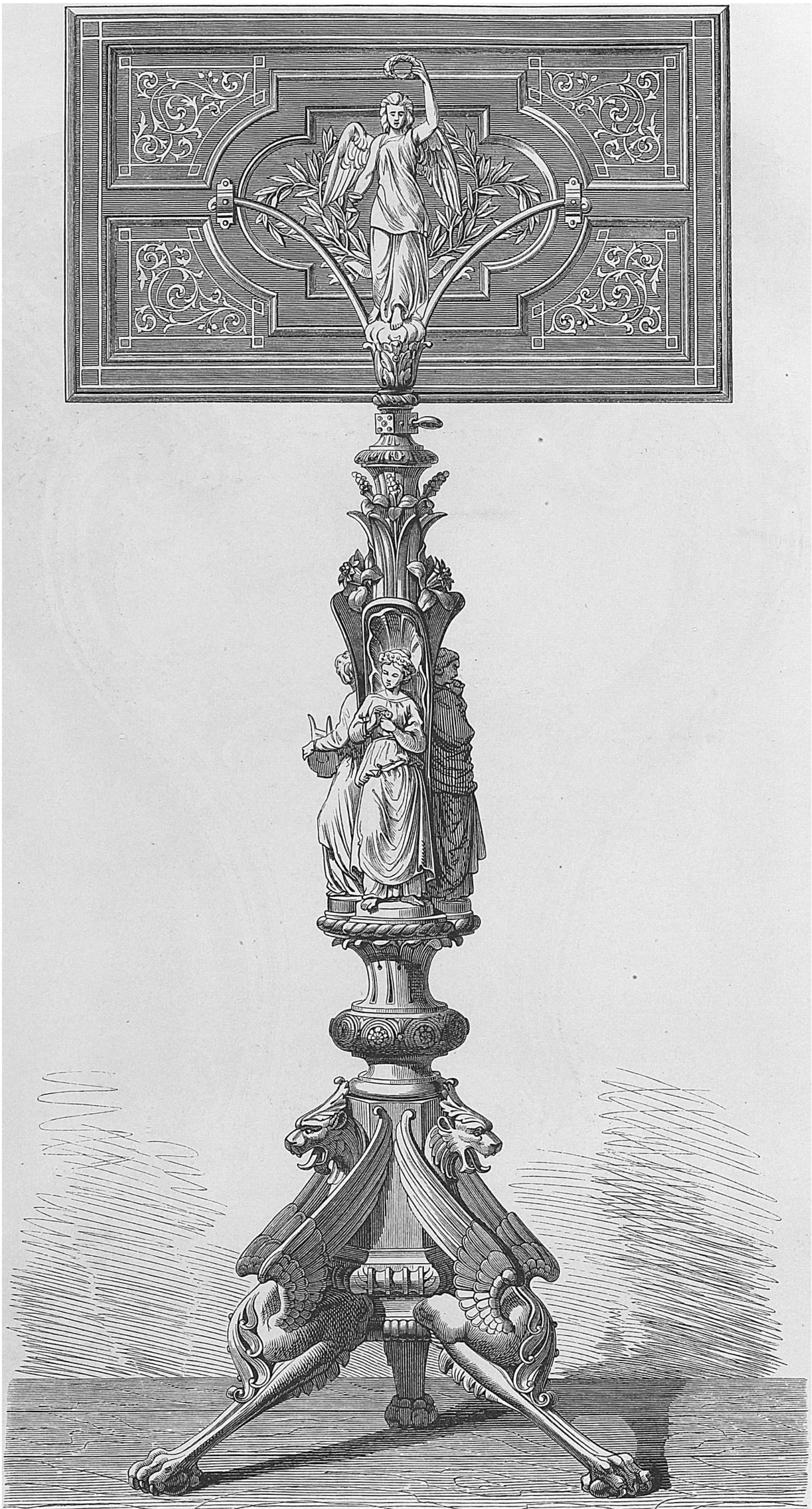
No. 10. Stuccoed Ceiling of Dining Room. Mr. W. Bogler, Archt., Wiesbaden.



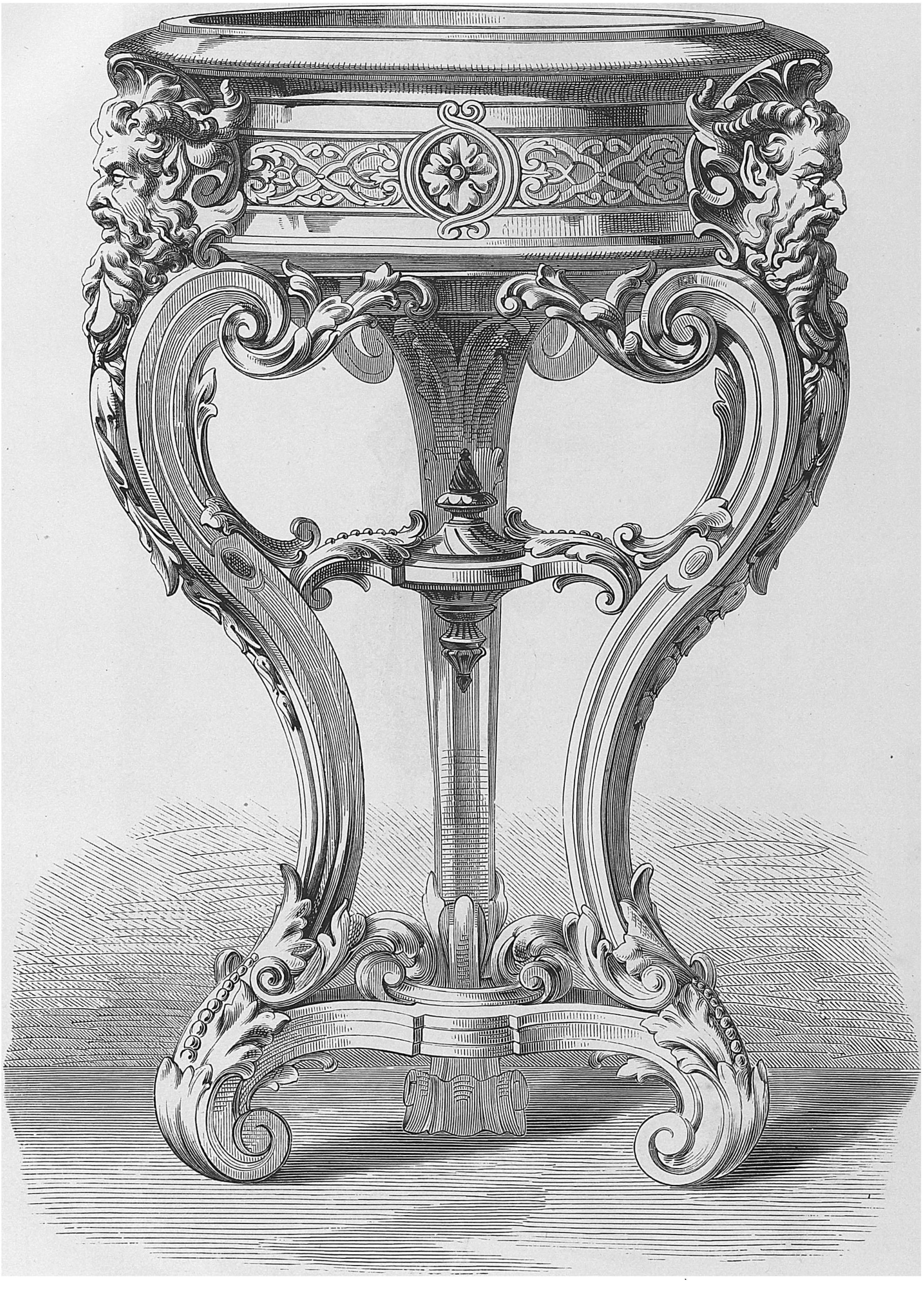
No. 11.

No. 12.

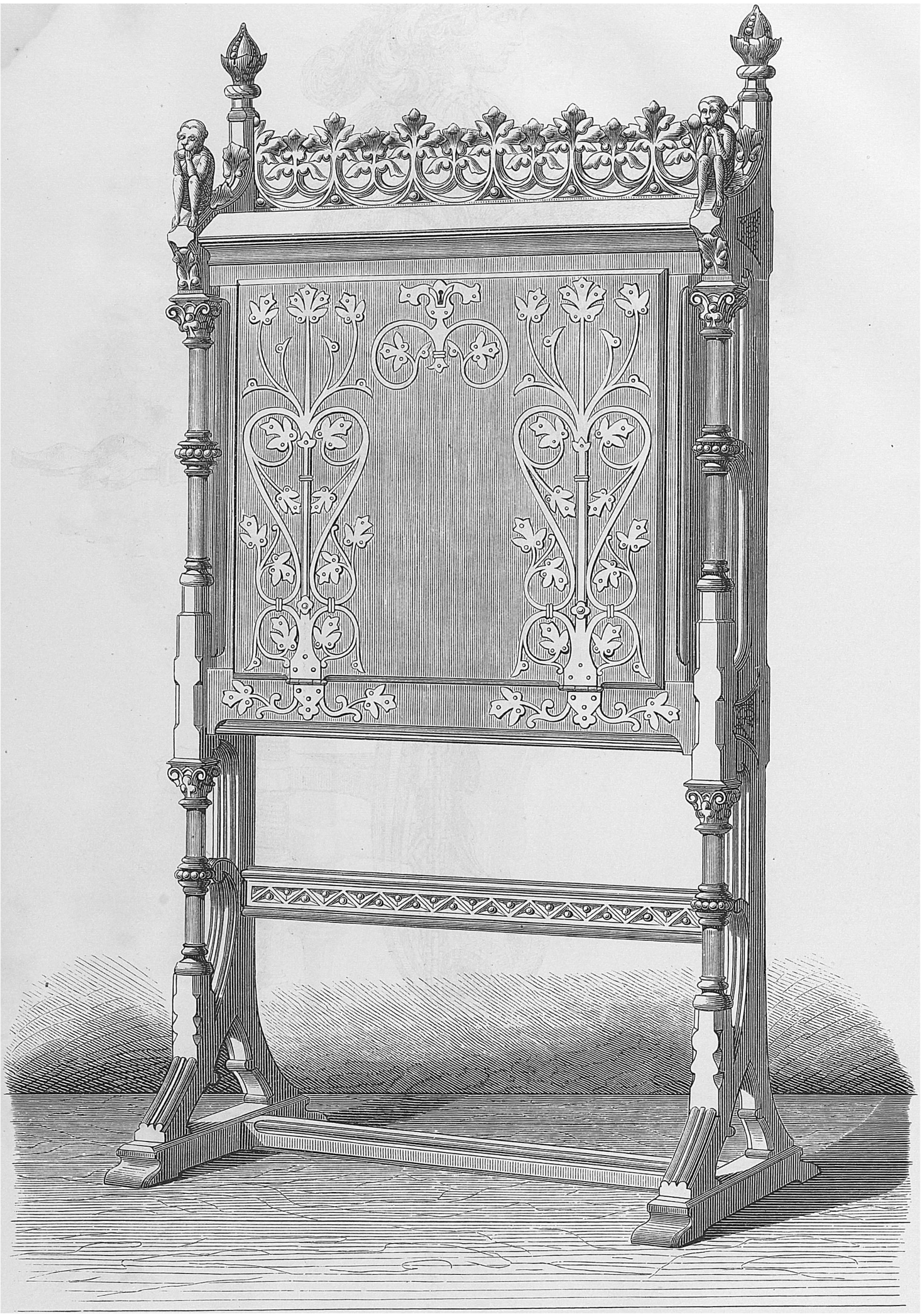
Nos. 11 and 12. Designs of Pier-Tables by Mr. Ad. Seder.
Painted porcelain slab of tables in last Part of the *Workshop*.



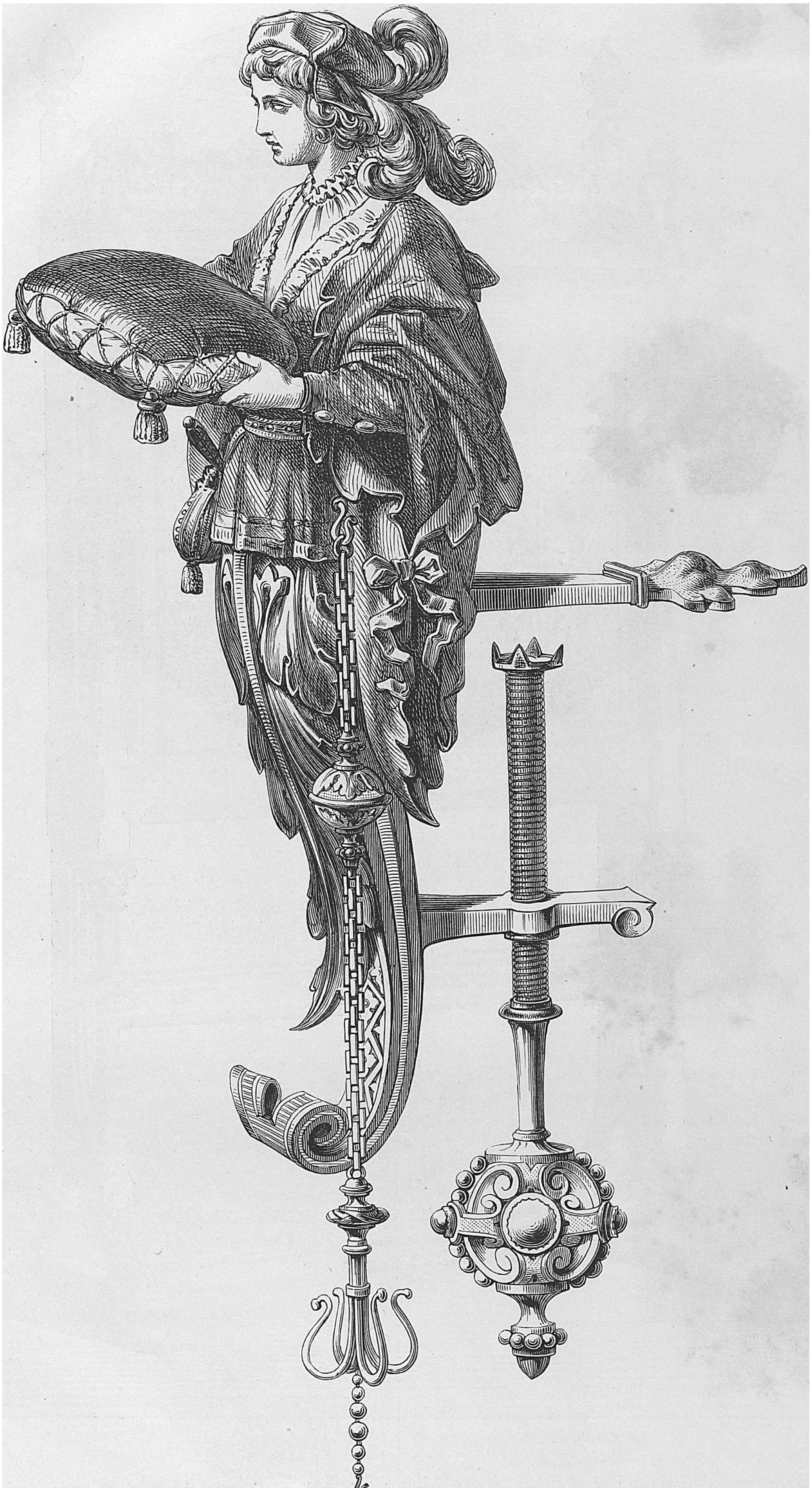
No. 13. Ebony Music-Desk designed and manufactured by Mr. Fr. Schœnthaler, Vienna. Sloping side of desk with ivory inlay; stand enriched with bronze figures and flowers.



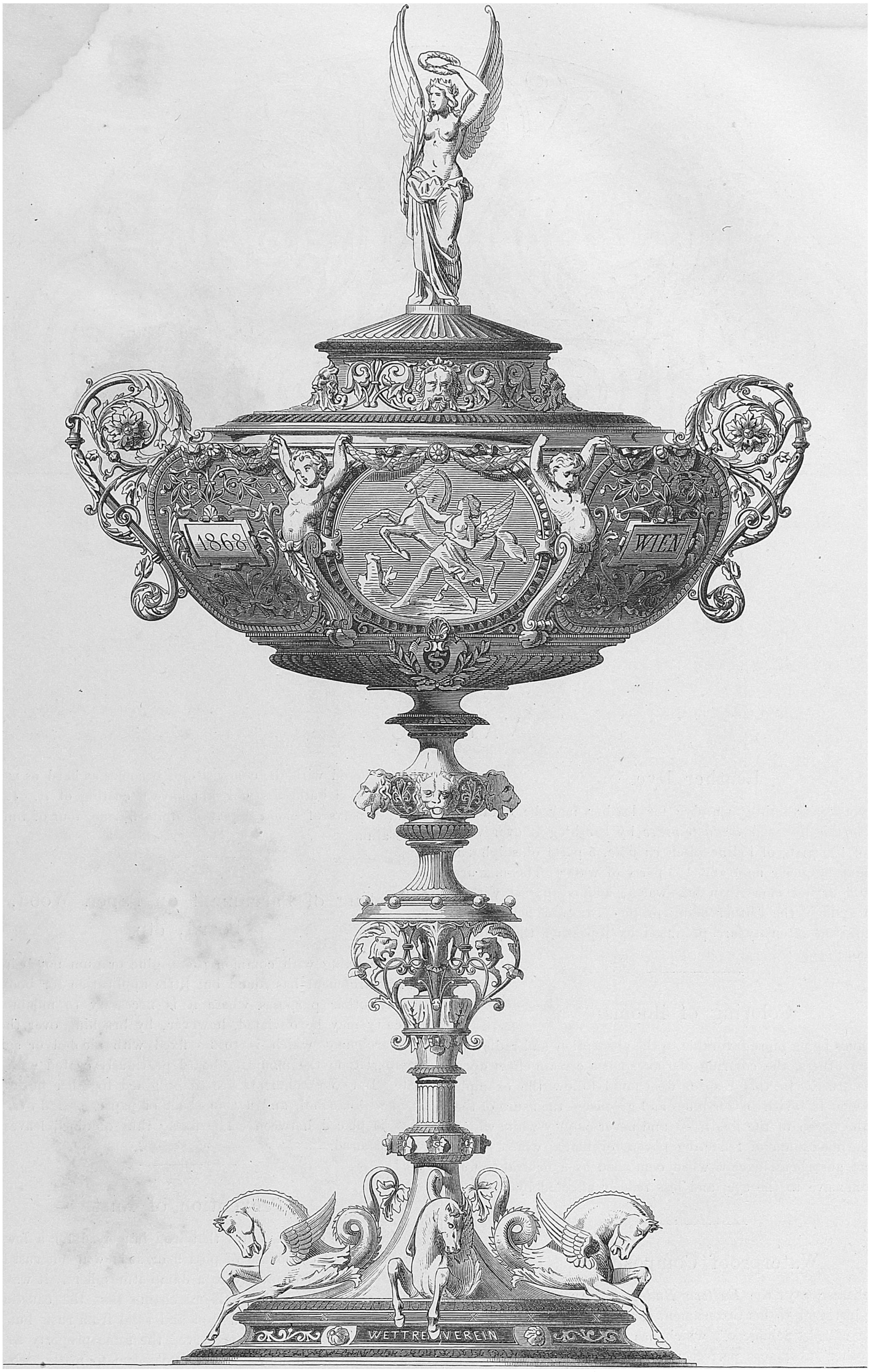
No. 14. Majolica Flower Table. Messrs. Minton & Co., Stoke upon Trent.



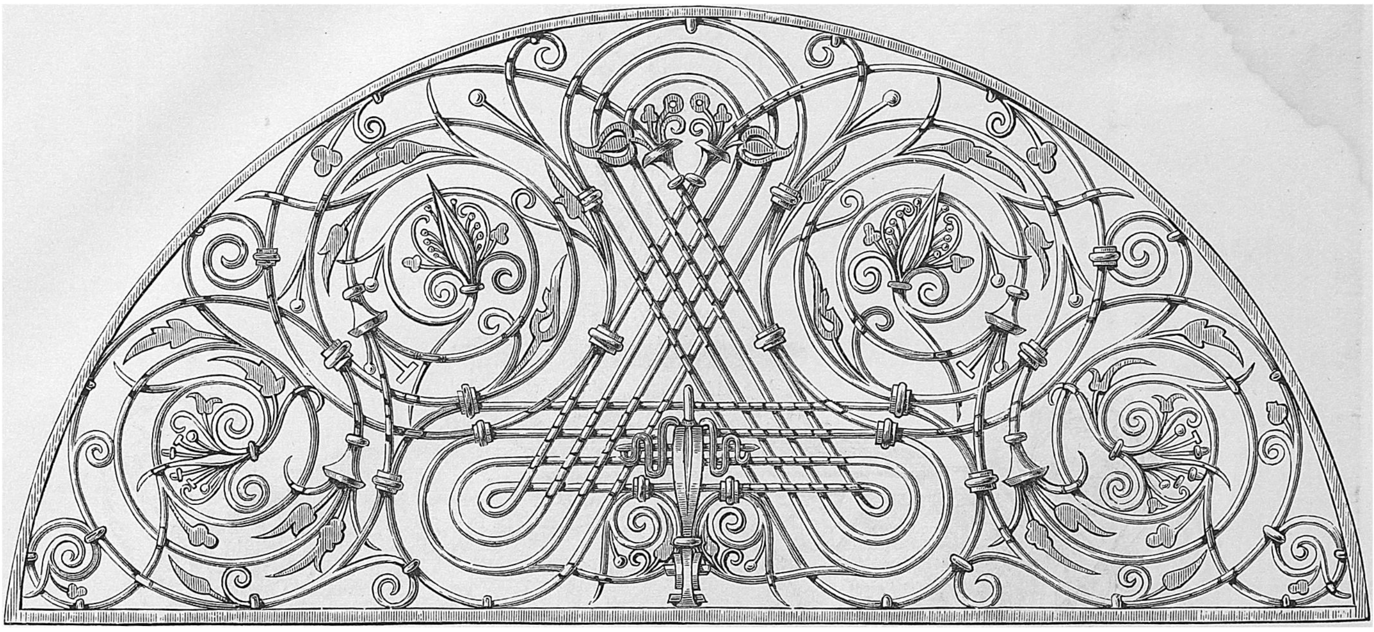
No. 15. Carved Portfolio-Stand with Steel Mountings. Front cover lined with cloth may be used as writing desk; three divisions for engravings in the interior. Designed and manufactured by the Renaissance Company for the promotion of Wood Carving, Berlin. (Messrs. L. & S. Lævinson & R. Kemnitz.)
Details in the Supplement.



No. 16. Ornamental Screw-Cushion; manufactured by Mr. A. Stotz, Stuttgart, from the design of Prof. Klingenstein, Nuremberg.



No. 17. Design for a Silver Race-Cup by Mr. V. Teirich, Archt , Vienna.
Handles, festoons and mouldings gilt; laurels ornamenting bulbed part of vessel in green translucent enamel; ground of compartments blue-green opaque enamel; red laurel-berries represented by corals; all the figures in "mat" treatment.



No. 18. Wrought-Iron Grille in Upper Part of Doorway of the *Rathhaus* in Nuremberg. (1616—1619).

VARIOUS.

Leather Dye.

A very favorite light-green dye for leather may be obtained according to the *Moniteur de la teinture* by brushing it over with a mixture of 100 parts of iodine-green *en pâte,* 5 parts of sulphuric acid, 10 parts of picric acid and 125 parts of water. The mixture must be cold or not more than luke-warm, and is applied with a brush or a sponge, the leather being properly dressed beforehand. Tints of different intensity are produced by repeating the process twice or more.

Coloring of Rooms.

Some hues being more favorable to the absorption and radiation of heat than others, the coloring of rooms has a certain effect upon their temperature. In this respect we should follow the example of Nature, who is lavish in her blues and greens — the azure of the skies and the green of the fields, — and never employ white which possesses the maximum of reflecting power, or black, which is the most perfect absorbent, except when combined as a neutral tint at once less offensive to the eye, and less readily affected by the rays of heat.

Waterproof Composition.

Dr. Scherzer, says the *Eastern Budget,* an Austrian official at Pekin, has just sent to his Government some specimens of a Chinese composition called "Schioicao", which has the property of making wood and other substances perfectly water-tight. He says that he has seen in Pekin wooden chests which had been to St. Petersburgh, and had come back uninjured, and that the Chinese use the composition also for covering straw baskets, which are afterwards employed in carrying oil for long distances. Cardboard, when covered with the composition, becomes as hard as wood; and most wooden buildings in Pekin have a coating of it. It consists of three parts of blood deprived of its fibrine, four of lime, and a little alum.

Mounting of Parchment on Paper, Wood, Cardboard, etc.

The fixing with common paste, glue or gum not being practicable, parchment has found but little application for book-binding or any other purposes where it is necessary to mount it. This difficulty may be obviated, however, by brushing over the side of the parchment which is to be fixed with alcohol or spirit, and pressing it on the mounting-board previously coated with common paste. If two parchments are to be glued together both are moistened with alcohol, and a thin sheet of paper, pasted over on both sides, is placed between. The fixing thus obtained leaves nothing to be desired.

Prevention of Rust.

Dr. Crace Calvert states that iron immersed for a few minutes in a solution of carbonate of potash or soda will not rust for years, though exposed continually to a damp atmosphere. It was believed long ago by soap and alkali merchants that the caustic alkalies (soda and potash) protected iron and steel from rust, but that the components of these salts preserved the same property as they do in a caustic state now. It does not seem to matter whether the solution is made with fresh or sea water.